

THE ART GALLERY OF
TORONTO, GRANGE PARK
BULLETIN FOR MONTH
OF ★ OCTOBER ★ 1934

REF CUB
Oct. 1934

Membership



DEGAS—*"Le foyer de dance a l'opera"*

LENT BY WILDENSTEIN & Co. INC.

ENTRANCE TO THE GALLERY ON DUNDAS STREET WEST,
BETWEEN McCAUL AND BEVERLEY STREETS ★ OPEN
DAILY 10 A.M. TO 5 P.M. ★ SUNDAYS 2 P.M. TO 5 P.M.
★ ★ ★ MEMBERS FREE ★ ★ ★

★ C. N. E. PRIVATE VIEW INVITATIONS ★

IT IS A MATTER OF REGRET TO US THAT MEMBERS DID NOT RECEIVE THE USUAL INVITATION TO THE PRIVATE VIEW OF THE FINE ARTS DEPT. OF THE CANADIAN NATIONAL EXHIBITION. THIS INVITATION HAS, UNTIL THIS YEAR, BEEN EXTENDED TO OUR MEMBERS THROUGH THE COURTESY OF THE EXHIBITION AUTHORITIES. OWING TO OVER-CROWDED CONDITIONS, NUMBERS WERE CONSIDERABLY REDUCED THIS YEAR, AND THE CANADIAN NATIONAL EXHIBITION DID NOT USE OUR COMPLETE MEMBERSHIP LIST. WE HAD A NUMBER OF INVITATIONS ON HAND FOR THOSE OF OUR MEMBERS WHO APPLIED TO US, BUT WE ARE AFRAID MANY, WHO DID NOT KNOW THIS, WERE DISAPPOINTED.

Referring to our letter of September 24th, may we again appeal to you, not for money, but for help to add new members?

There are plans on foot to make our activities wider in range and of greater value and interest, but to do this we must have increased membership and income.

The card enclosed with the letter sent out this week is a general guide to the activities of the Gallery and of the Art Centre. Particulars of this educational programme will be published in the Educational Bulletin this month.

Members' fees at present do not take care of half our maintenance charges, but we believe that a concerted effort to secure new members will change this situation materially.

Will you undertake to get in touch with some of your friends, see them or telephone them, and ask them to join?

Further growth of the Gallery—its collection and its activities—is contingent on the support of its membership. May we count on this support?

EXHIBITIONS

RENOIR - DEGAS

Among the foremost names of that group of French painters of the 19th Century called originally in derision "The Impressionists" are those of Pierre Auguste Renoir and Edgar Degas. With the generous co-operation of Messrs Durand-Ruel, and Wildenstein and Company an exhibition of work of these men has been arranged for October.

Renoir, (b. 1841, d. 1919) was the great artist of the Impressionist group and one of the greatest masters of the whole French School if not indeed of European painting. His work was unequal because, as an essentially original artist, he was always in process of development. But his finest pictures hold their own in exalted company, and the works of his extreme old age, when his brush was strapped to his paralyzed hand rank with the great works of Titian and Rembrandt produced at the very end of their careers.

In the early seventies he became a mature and personal artist especially intrigued with the play of light. To symbolize this he banished black and brown from his palette and applied the colours of the spectrum to his canvas in small touches. For the last thirty years of his life he painted only women, children and flowers; but he was not a painter of particular women, particular children or particular flowers. To Renoir all women, all children and all flowers looked alike because he perceived them generically. A nude figure by Renoir after 1884 is a pictorial symbol of the first woman and the last. A flower piece is not a painted imitation of a bunch of blossoms, just picked by a servant in the garden, but a painted symbol of the life that flowers convey.

Renoir said "*Chacun chante sa chanson s'il a de la voix.*" The world has been deliciously enriched by the song that Renoir sang.

Degas (b. 1834, d. 1917) was fundamentally a romantic; he was intrigued by the unusually emotive fragment; he was less interested in generic than in individual and characteristic form and he was fascinated by the gestures of people about their business. In the second half of the seventies he concentrated on those studies of ballet dancers practicing and actually dancing on the stage, by which he is most widely known, turning at times to scenes of other kinds of manual labour. He had a keen decorative sense and delight in pictorial colour. He looked upon the life in the places where people foregathered for amusement as a new kind of social pageantry. He found in their performances of the theatre material for decorative pageant painting and in the eighteenth century would have been employed continuously on decorations.

As a romantic realist he preferred an ugly characteristic face to a smooth pretty one, and limbs distorted by occupational abuse to the smoothly rounded limbs of a nymph portrayed by Boucher.

EXHIBITION OF ORIGINAL PUNCH DRAWINGS

Mr. Punch is so old a friend to most of us that any attempt to introduce him is a work of supererogation, so our remarks on this occasion are those of the herald rather than of the chairman. Under the auspices of the National Gallery of Canada, who has arranged the exhibition, we will show in October over one hundred drawings covering a period of some fifty years, by such famous men as John Leech, Charles Keene, Sir John Tenniel and George du Maurier, the four artists whose work



RENOIR—"Portrait de Claude peignant"

LENT BY DURAND-RUEL, INC.

may be said to have raised Punch to a height of artistic excellence unique in their time and faithfully maintained by their successors.

ACCESSIONS

A notable addition to the works by American artists in the Permanent Collection is the Gallery's recent purchase of the picture "*Icebergs, Greenland*" by ROCKWELL KENT. The picture is characteristic of this particular period, being brighter in colour than some of his earlier work; a brilliant blue sky, clear blues on the ice and on the water in the foreground contrast sharply with the brownish greys, purples and greens of the rocky country and the soft creamy greys of the clouds. The painter has brought out the grim hostile feeling of the country even in its quietest mood. We may congratulate ourselves on having in this a fine example of Rockwell Kent's work. A number of other accessions have been made which are listed below.

PURCHASES

"*Toronto Old and New*" by CORY BRIGDEN, eighteen two-colour prints.
 "*Cliff and Boats*" by HENRY SANDHAM, Canadian, 1842-1910, water colour 24 x 33.

"Icebergs, Greenland" by ROCKWELL KENT, American, oil 26 x 47.
"Greenland Hunter" Lithograph *"Big Baby"* - - - Wood Cut
"Farewell" - - - Lithograph *"Drifter"* - - - Wood Cut
"The Diver" - - - Wood cut *"Self Portrait"* - - Lithograph
 by ROCKWELL KENT

NEW MEMBERS—MARCH 1ST TO SEPTEMBER 20TH

NEW LIFE MEMBERS

Hunter, Horace T. Pepall, George T. Snow, F. L.

NEW ANNUAL MEMBERS

| | | |
|---------------------------|-------------------------|-------------------------|
| Archer, Miss Margaret E. | Hopkins, Oliver B. | Staton, Miss Frances M. |
| Austin, Miss Helen E. | Marsh, Miss Jessie K. | Stedman, G. H. |
| Barry, John J. | Mason, A. J. | Stewart, Grahame |
| Beatty, Mrs. Geoffrey B. | Connell, Frederick M. | Knox, Prof. Robert |
| Binnie, Miss Amy | McCombie, Mrs. H. | Strachan |
| Bishop, A. L. | McLaurin, Miss Jean | Sturdy, Oswald C. |
| Boothe, Miss Louise | Meldrum, Geo. R. | Sumberg, Mrs. Harold |
| Boyle, Miss Gertrude M. | Murray, Mrs. Lee | Thompson, Chas. Allen |
| Chankin, Mrs. Rae A. | Neilson, Hugh | Thompson, Henry |
| Cornell, Stephen B. | Nicolai, Frédéric | Treble, Leon V. |
| Costello, Miss Nellie | Peckover, Cecil R. | Walker, Miss Mary |
| Davidson, Miss Alice Mary | Phene, Arthur L. | Whitehead, Miss Frances |
| Eakin, Dr. Thos. | Raymore, Gerald | Whitelaw, Brodie |
| England, Phil. H. | Robertson, Angus Gerald | With, Kenneth |
| Finch, Miss Mary | Royce, Miss Marion | Wilcox, Chas. Richard |
| Gilley, J. R. | Sharp, Dr. Fletcher | Williams, Mrs. Alice L. |
| Goldman, Mrs. C. E. A. | Simpson, Miss Agnes L. | Wilson, Miss Margot |
| Hendrie, George C. | Smithson, E. W. | Young, Thomas S. |
| Hobbs, Mrs. Agatha Scott | Sommerville, W. Ewart | |

PROGRAMME OF LECTURES, MUSICAL EVENING, GALLERY TALKS, ETC., ARRANGED FOR OCTOBER, 1934

Friday, October 5th - - - - - at 8.30 p.m.

PRIVATE VIEW OF AN EXHIBITION OF
 THE WORKS OF DEGAS AND RENOIR AND
 AN EXHIBITION OF THE "ORIGINAL PUNCH DRAWINGS".

Monday, October 15th - - - - - at 8.30 p.m.
 Review of October Exhibitions by ARTHUR LISMER.

Monday, October 22nd - - - - - at 8.30 p.m.
 An Illustrated Lecture on Renoir and Degas by WALTER PACH.

Mr. Pach is a distinguished writer and lecturer on art. He is a member of the staff of the Metropolitan Museum of New York. He is author of "Ananias or the False Artist", "The Masters of Modern Art", "An Hour of Art" and many other well known books. He is the translator of the famous art works of Elie Faure, a renowned authority on French and English painting of the 19th century and himself a painter of distinction.

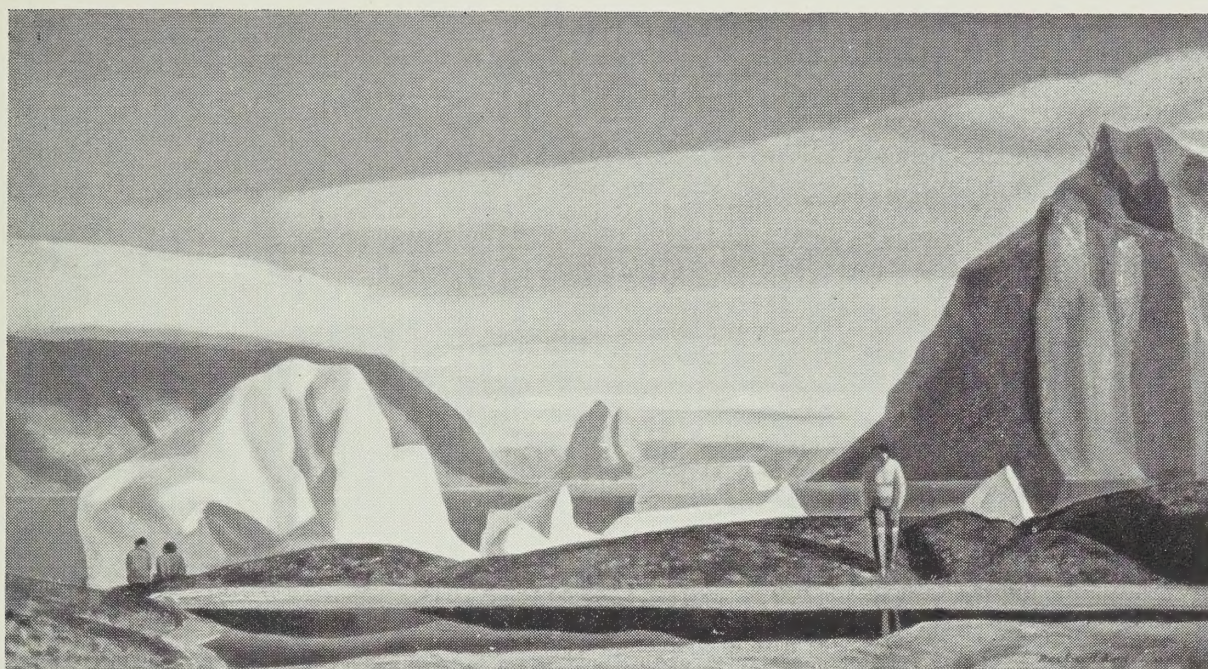
Friday, October 26th - - - - -
 Musical Evening. (Further announcements in the press)

FRIDAY AFTERNOON GALLERY TALKS

October 12th, October 19th and October 26th - - - at 4.30 p.m.

The talks will be given on the exhibitions on view in the Gallery. (See Friday morning's press for further details).

During the winter session of 1934-35, The Educational Department of



ROCKWELL KENT—"Icebergs, Greenland"

PROPERTY OF THE ART GALLERY OF TORONTO.

the Art Gallery offers to members many social and educational privileges. A special Educational Bulletin outlining these and giving full particulars will be mailed to members in a few days.

The following is a brief summary of the proposed programme subject to alteration and withdrawal if there should be insufficient enrollment. In addition to the usual Private Views, Musical Evenings, Lectures, there will be arranged:

Members' Study Group—Thursday Mornings—11 to 12 (in the Art Gallery) commencing October 25th.

Members' Evening Art Appreciation Class (lecture course) Tuesday Evenings—8 p.m., commencing October 23rd.

Members' Art Study Class—an adult group for mutual and practical art study—Friday Evenings 7.30 p.m., commencing October 26th.

Members' Children's Classes—ages 7 to 14—Friday Afternoons at 3.30 p.m. and Saturday mornings, commencing October 19th.

Members' Children's Nursery Groups—ages 3 to 5—two mornings per week, commencing week of October 28th.

(All the above are held at the Children's Art Centre at 4 Grange Road).

Please watch for other announcements, in the special educational bulletin, for the enrolment forms and detailed information.

The series will be continued through the season only if sufficient interest and support is given to the classes and study groups.

The Educational Supervisor invites the suggestions and enquiries of members, and prospective members.

Please note the following—

For members only who have enrolled in the special classes and study groups at the Gallery and Art Centre.

October 25th, Thursday - - - at 4 Grange Road, 8.00 p.m.

An exhibition of South African native craftwork, carving and bead work, weaving etc., collected during a recent trip to South Africa and

some moving pictures, photographs, and a travel talk by Mr. Lismer. Admission by enrolment card.

SATURDAY MORNING CLASSES

The Saturday Morning Classes for children of public, separate, and private schools of Toronto and the vicinity, commence this year on Saturday, October 20th. The application forms will be sent to all schools, and principals are asked to wait the arrival of these forms before sending in the list of names required in advance. No child will be accepted for these classes whose name has not been presented through the principal of a school.

THE CHILDREN'S ART CENTRE, ART GALLERY OF TORONTO

In October 1933, it was announced that this new institution would commence its work. The house at 4 Grange Road has been a hive of creative industry for nearly a year. In that period more than 12,000 children attended classes and study groups in the Art Centre. Members are invited to visit and see for themselves the work in progress. The rooms are decorated wholly by the children.

The Children's Art Centre has been a centre also for adult—members of the Art Gallery who have attended study groups and classes. An interesting experiment with groups of unemployed men and women enrolled in study classes and for evenings of entertainment and recreative study has also been successfully carried out during the past season. The prospects are that the corner house in Grange Park will be a still more enlivening and busy centre during the coming season.

EXHIBITIONS

The Art Gallery Children's Classes have been responsible for several exhibitions during the summer of 1933—A Centennial Exhibition of Children's drawings and design and craftwork illustrating Toronto, a hundred years ago, from the children's point of view, was held in July at the Exhibition Park—At the Canadian National Exhibition a large collection was shown, much to the interest and entertainment of visitors.

A large exhibition of the work of the Art Gallery children, with children's work from other centres in Canada was sent to South Africa for exhibition in Capetown and Johannesburg. The child art of other countries was also exhibited. It was interesting to compare the work of our own Canadian children with that of Austria, Germany, Switzerland, England, etc.

In Johannesburg's Art Gallery, Mr. Lismer conducted interesting experiments with South African children.

Part of this exhibit of children's work from The Art Gallery of Toronto was composed of drawings by Toronto children of their spontaneous and free expression of what they thought South Africa was like. The Johannesburg children have promised to send over drawings illustrating what they think Canada is like.

Loan exhibitions are available, as usual, for exhibitions in schools, libraries and other places. Several new collections are in the process of arranging, and applications for these travelling exhibitions are invited.